

Sets in Order ^(25¢)

"A left and a right and on you go" to a
HAPPY NEW YEAR

JANUARY, 1953
VOL. V NO. 1

The Magazine of SQUARE DANCING

Bob

Greetings from "Pappy"

THINGS are going fine! What we expected has happened — the hurricane is veering out to sea. We had to take in some sail and batten down some hatches, but we are scarcely rocking at all now, and we seem to be coming into quiet water. We are steadying down again to the good fun of dancing—the solid satisfaction of doing things well.

It was quite a stiff breeze at that! In the square dance world, this whirlwind of breaks and trimmings, of speed and intricacy, of new tunes and new manners, came near blowing down the ancient pattern of the dance itself. In the personnel field, some of you mourned that it had uprooted some of your tallest perennials. But don't worry. The countryside looks like a spring garden with a thousand new little green shoots coming up, each from last year's seed. For every old club that died of excitement and high choreographic pressure, several new clubs are starting, and starting at the beginning. Callers who used to traipse all over the country are writing to me to say that they are staying right at home four nights a week, teaching eager beginners in their own basements. And this is very good!

For a while it looked as though we were going to take in the whole world for our range, in round dancing, and spread out like a hurricane-flooded bayou, and do a perfectly "wonderful" job. Then we began to catch our breath, and, with a deep inside appreciation, hold on to the good and make it better. It was only natural for a while that every new dancer was ambitious to create a new dance to a new tune that he had just heard, (we think we *have* to create things, bless us) until we found ourselves so smothered under new dances that none of us could keep them straight. Then a few of the old ones were slipped back in, and they were immediately accepted as new, and good, and standard.

We are finding out that if every new tune that shows up in the shops can have a new dance fitted to it, we shall soon be dancing nothing much to not much of anything. While if, instead, we hold onto a few of the old tunes, because of their danceability, adding just a little that is new, we shall have a perpetual joy to work with. And we shall find that many of the newest tunes are well over a hundred years old, and we shall work out slightly new, familiar steps even older than that.

We shall, to be sure, have dancers who express themselves by learning everything that is new; but gradually they will get sense, and calm down, and learn to do well the hundred dances that have been through it all and survived. Doing a modern two-step to waltz rhythm isn't dancing. But once one has really learned to waltz, he has opened the door to a lifetime of real pleasure. And once he has set himself to the clean excitement of a two-step, or a schottische, or a polka, knowing with certainty the precise difference between the one and the other, he will be on the way to an exact sort of pleasure that he has not known before.

So—a toe-tickling new year to you all! Keep out of the high winds; and nurse those green shoots under the gentle breezes of spring.

Lloyd Shaw

PHRASING



Written by Terry Golden Especially for Sets in Order

Purpose

THE purpose of this article is to explain and justify phrasing and offer suggestions for improving one's ability in phrasing. I have tried to present it so that the average caller without formal training in music, dance or rhythms can make use of it. If those with greater training and experience can get something out of it, it will more than have served its purpose. Like Shaw in his "Round Dance Book," I try to err on the side of over-explanation rather than under-explanation, but the ramifications of the subject are so vast that there is no chance of covering it completely; I have had to omit a great deal. For those wishing to study the field more extensively and from a more advanced viewpoint, Rickey Holden of the San Antonio Recreation Department has recently published a book entitled "The Square Dance Caller," which to my knowledge is the most thorough attempt that has yet been made available on the open market.

Probably ninety per cent of the western style callers in the country don't phrase their calling consistently. This proves that you don't have to phrase to be successful. Maybe you don't even have to phrase to be good. I think it safe to say that these same callers would be *better* if they did phrase, as they should be able to retain their excellent qualities in so doing.

Definition and Statement of Objective

What is phrasing? Within the meaning of this article, phrasing is not just matching a *beat* of the call to a *beat* of the music; it is matching a *phrase* of call to a *phrase* of music. By that I mean coordinating the call to the music in such a way that the first beat of a phrase of call coincides with the first beat of a phrase of music.

Granting that there are exceptions, most square dance tunes are made up of two parts which we might name "part A" and "part B." Each part has four phrases; each phrase has four beats. Thus, typically, each part has sixteen beats, and the complete tune, being made up of two parts, has thirty-two beats. Usually the tune and rhythm of "part A" resemble the tune and rhythm of "part B," and often there is repetition of phrases. Since most American square dance tunes are in 2/4 time, this means that most of the tunes have eight measures in each part, making sixteen measures for the entire tune. Another thing—usually, in each part, the first and second phrases seem to go together as a pair, making what I will call a "line" or "sentence" of eight beats, and the third and fourth phrases seem to go together, making another "line" or "sentence." The two "lines" that make up a part might be called a "section" or "paragraph," consisting of sixteen beats.

(The words "part," "section," and "paragraph" all mean the same thing here.) The complete tune, call it "chapter" if you like, is made up of two of these sixteen-beat "paragraphs" or "parts." This complete tune is played over and over until the caller runs dry and the tip is over. Some musicians alternate part A, then part B, then part A again, then part B again, and so on throughout; other musicians use other alternations of the parts. The plan of alternation doesn't change the basic make-up of the tune.

Most calling is also in phrases of four beats each:

All jump up and ne - ver come down,
 1 2 3 4

Swing your part -ner round and round
 1 2 3 4

The point is to make the first beat of a phrase of call coincide with the first beat of a phrase of music. (You may be in *rhythm* with the music but still be out of *phrase*: For example, you may be on the *first* beat in a phrase of call while the music is on the *third* beat of a musical phrase.)

Here is a chart that will help illustrate the point.

Chart A

Line A	X	X	X	X	The four "X"s represent the four beats of a phrase of music.			
	1	2	3	4				
Line B	0	0	0	0	The zeros represent the four beats of a line of call			
	1	2	3	4				
Line C	—	0	0	0	0	—	—	—
Line D	—	—	0	0	0	0	—	—
Line E	—	—	—	0	0	0	—	—
Line F	—	—	—	—	0	0	0	0

Line A represents a phrase of music with the four beats numbered.

Line B represents a phrase of call in which the four beats of the call jibe with the four beats of the music.

Line C represents a phrase of call in which the call is one beat late: i.e. the FIRST beat of the phrase of call coincides with the SECOND beat of the phrase of music.

Line D, the call is two beats late, (beat ONE of the phrase of call coincides with beat THREE of the phrase of music; the last two beats of the line overlap into the next musical phrase.)

In Line E, the call is three beats late.

Line F is not out of phrase at all as it jibes with the next phrase of music, (which isn't shown here).

If you are off in your phrasing, it's better to be two beats off than one or three, as at least you'll be on the heavy beat of each measure than the light beat.

More from Terry Golden on Phrasing in the February issue of *Sets in Order*. This highly interesting, yet not-too-technical series will appear in three issues of *Sets in Order*. Next month's installment will contain suggestions for beginners, how to carry the ideas of phrasing over into your dancing, and show that by adapting the principles of good phrasing any caller can improve his calling.

歡迎

HUAN
YING

By Margo Findlay

AN OLD CHINESE SAYING PROVES SIGNIFICANT
FOR SPIRIT OF PRESENT DAY SQUARE DANCE CLUBS

“HUAN YING”

THIS is Chinese for, “It gives me the greatest of pleasure to welcome you into our midst.” Isn’t it a wonderful slogan to put into use in our square dance clubs today?

In this article I want to touch upon what we can do to express to guests visiting our square dance clubs the true meaning of hospitality—as the ancient Chinese saying puts it. The dictionary defines a guest as a person to whom the hospitality of the home—or club—is extended. And hospitality is quoted as—generous and kindly treatment.

A guest, it seems to me, should be treated the same when he visits a square dance club as if he were visiting in your home—as somebody very special, for whom you get out the good silver, as it were, and laugh extra hard at your husband’s jokes! It’s just that simple—treat a guest warmly, and he becomes a prospective member of your club. What club can afford to overlook the opportunity of having the guest lists supply new “lifeblood” for their group? Treat him, on the other hand, with indifference, and *that* will be *his* attitude. The desire of anyone to join a club must certainly be commensurate with the treatment he has received as a guest.

Most clubs today realize this, and accord their guests that graciousness. I think, however, that all of us, at some time in our square dancing experience, have attended a dance where we felt ill at ease, a little left out of things, even slightly ignored. And we’ve gone away saying to ourselves that *that* club was just too “hi-hat,” too cold, and too indifferent. Also, we have decided then and there that we’d never accept another invitation.

Courtesy,
Wing Wah

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ABOUT THE AUTHOR

Margo Findlay

The charming lady who contributes the article herewith is an enthusiastic square and round dancer residing in Hollywood. An ex-ballerina, she finds our hobby the perfect dancing outlet for her herself and her husband, Hal. Among her many activities, Margo has studied Chinese with Mme. H.H. Chiang, hence her inspiration for our story.



Fortunately, clubs like this are in the minority, perhaps do not even realize that their guests have been neglected. But—by their very behavior, they must eventually suffer.

A *healthy* club is a combination of friendliness, fun, good dancing, and intelligent management. We all know it takes a great deal of work to keep a club successful. Each member has a definite responsibility, is actually a committee of one to be on the look-out for new faces, and the board in office must strive to make each new dance better than the last one. Therefore *guests* play an extremely important part.

Actually, the *invitation* to a dance is just the beginning. The great problem is to make it a notable dance for each and every guest. This cannot be accomplished unless the guest is at perfect ease. While *we* know all the members of our group—and can be exuberant and zany with each other—let us not forget that our guests may be shy. Introduce them—draw them into the exchange of pleasantries. And above all—never, never let a guest sit out along—and watch members dance. The exception is, of course, the dancer who *wishes* to rest. Even then, it is nice for some member to sit down, too, and start a bit of conversation. I realize that with the calling going on, and all the noise of the dancing and the dancers, it can't be much of a conversation, but it does show that someone is interested.

Another thing—and this is a failing with all of us—it is one of the greatest effronteries not to be on hand to greet our invited guests upon their arrival.

Some guests are extroverts (like me) and they don't need quite so much attention. They still however, enjoy the feeling that they have been asked to the dance because they are *really* and *truly* wanted.

"Huan Ying." "It gives me the greatest of pleasure to welcome you into our midst." That's a long speech for two little words—but, oh, how very important.

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"Good Morning. Come in, friend."

WOMEN on the SQUARE

THIS PAGE FOR TAWS ONLY — PAWS CAN SKIP OVER IT!

Trends...

At this season of taking stock of things, we give a quick look at trends in what you gals are wearing to square dances. Materials, for instance. During the sticky summer months, puckered nylon in white, black and rainbow hues was tried and found pretty and convenient. Smooth nylon prints were the very prettiest of all, some flower-sprigged in old-fashioned style and so lending themselves perfectly to square dance dresses. Requiring no ironing, "sitting" beautifully on those long rides to square dances, the idea caught hold to the extent that nylon materials are being worn thru the winter season as well . . . Lengths of square dance dresses remain about the same. Many sections of the country have abandoned the floor length dresses for the "long" ballerina skirt, which comes just slightly above the ankles. Some are even shorter than that . . . With these shorter, yet just as full skirts, special thought has to be given to what's underneath! Pantallettes, nylon-net-edged petticoats, starchy cotton petticoats and the like really "show" in a quick whirl. It's fun to match the ribbons in those undies to the dress you're wearing . . . So many calls for ballet shoes with heels have produced just such a number, available at a couple of Los Angeles shops. They come in red, black, and white, and can be worn with ribbons or not.



Coming Stuff...

We're planning a page for you on nothing but fluffy underthings, pictures and all. It's all right if the men look at this one! . . . Another will be on table decorations for



Tricks...

In earrings. You can gussie up your square dance outfit with some wonderful accessories you can make yourself. Find the bases to a pair of earrings at a notions counter. Then shop at the artificial flower section and pick out some fairly small ones that look sturdy enough to be manipulated, trying to match them to a flower in a print dress, or contrasting them in color to a plain one. Remove all wires, leaves, etc., from the flower except what you wish left for the earrings, place a small drop of any good household cement on the base, and another on the back of the denuded flower. Press together, let them dry overnight, and presto! a cute and inexpensive addition to your square dance wardrobe. To carry it further, you can get another flower to match your earrings and wear it on a black or colored ribbon around your neck. With the snow outside the windows, you can create the illusion of summer with your flowery accessories inside the dance hall.

holiday and theme parties . . . Do you like this idea of your very own page? Send any ideas you may have for it to Women on the Square, c/o Sets in Order . . .

A GLANCE AT '53



Sets in Order Summer Institute will again be held twice in 1953. The early session from June 29 to July 4, the later session starting August 30 and to September 4. For further information on Sets in Order Summer Institutes, watch for information in your copies of Sets in Order. And think towards your own summer plans!

CALENDAR OF BIG EVENTS IN 1953!

(As Noted This Date)

January 23-24—5th Annual Southern Arizona Festival.

Tucson, Arizona.

February 5-6—6th Annual Festival & Fiddlers' Contest.

Phoenix, Arizona.

March 13-14—Spring Festival.

Houston, Texas.

March 26-27-28—2nd Annual National Square Dance Convention.

Kansas City, Kansas

June—Third Week—"Pappy" Shaw Class.

Colorado Springs, Colorado.

August—Third Week—"Pappy" Shaw Class

Colorado Springs, Colorado.

HOMETOWN JUBILEE

By Bob Hall, Glendale, California

Record: Hometown Jubilee, Windsor 7421

Opener:

**Now all four gents lead out to the right, and you swing that girl in blue
Then on to the next and swing with her, she's a-waitin' there for you
Now swing the next so sweet, she's the one with the two left feet
Better git along home and swing your own, to the Hometown Jubilee**

Figure:

Now the ladies star across the set, and you turn 'em with a left elbow

Ladies star right to opposite gent, turn $1\frac{1}{2}$ times with left forearm or elbow hold

And the gents star back to the one you know, and meet with a do-paso

It's corners by the right, your partner by the left

Put the lady in the lead, go single file, and you promenade the set

Gents star right to partner and start do-paso with her, then corners by right, back to partner with left, turning $1\frac{1}{2}$ times around, followed by single file promenade with each lady in front of her partner.

The gents turn back on the outside track, and you walk right by your own

Now box the gnat with the corner lady, and you promenade her home

Gents make right face turn out of single file and walk opposite direction, passing partner and going to corner lady. Each gent takes right hand of corner and the lady goes under her own and the gent's right arms with a $\frac{1}{2}$ left face twirl while gent makes a $\frac{1}{2}$ right face turn to face CCW around the set. This lady becomes gent's new partner and they promenade back home and swing.

Ya gonna promenade back home, to the hills of Tennessee

While the banjo strums and the ol' time fiddle plays a square dance melody

Repeat figure ending with original opposite as new partner.

Middle Break:

Well all you gents make a right hand star, and ya travel on round the set

Do an allemande left with the corner lady, then you promenade your pet

Promenade back home, with your pretty little honey bee

We'll be huffin' and a-puffin' and a-jiggin' and a-juggin', to the Hometown Jubilee

Repeat figure ending with original right hand lady as new partner.

Repeat figure ending with original partner.

Closer:

Oh, you allemande left with the old left hand, and around the ring you go

With a grand ol' right and a grand ol' left, and a little bitta heel and toe

Yes, promenade with me, we're a-headin' for a spree

When you swing your filly like an old hill billy—at the Hometown Jubilee!

ON THE COVER

That man who is so synonymous with square dancing fun and enjoyment, Bud Blakey from Chula Vista, California, gets our place of honor as our cover boy for the first issue of 1953. May the joy and fun that is so much a part of Bud Blakey be evident in square dancers and square dances everywhere throughout the world.

Photo by A. Kronenberger





THE record bin yields quite an extensive list of good records this month. The January release on the Sets in Order label (2033 and 2034) is the hoedown duo, "Rubber Dolly," backed by "Gee Whiz," both played by the Ozark Hoedowners. "Rubber Dolly" (132 RPM) follows in the style of "Rockabout," last month's release, in that it is a flowing rhythm. "Gee Whiz" is a medley of 3 tunes in the key of G, with the transitions smoothly played, giving a added flair.

Kronenberger Calls

Called by Arnie Kronenberger on Sets in Order label (2021 and 2022) are, "Put 'Em in the Lead," and "Heel and Toe Square." Arnie's intelligible and articulate enunciation plus the excitement of his individual calling beat make these very danceable records definitely collection-worthy.

MacGregor presents a new double by Fenton G. (Jonesy) Jones, "Bye Bye Blackbird," and "Golden Slippers (Mac 669). These are done in the usually fine manner of the Jones boy. The same two tunes without calls are available, "Bye Bye Blackbird" in key of F; "Golden Slippers" in key of E-flat (Mac 670). All are played by Rusty's Riders, a new combo on MacGregor.

Gordon Hoyt calls, "Easy Does It," and "Breakaway," (Mac 671) for MacGregor, also. These are simple, easy calls and are intended to be for the newer dancers to enjoy. Another hoedown from MacGregor is "Breakaway" backed by "Edi Hoedown" (Mac 672), both in the key of B-flat.

Rickey Holden's first release for MacGregor is, "Texan Whirl" and "Lady Walk

Around" (Mac 673). The lad from San Antone displays his usual aptitude for putting the call across on these records in which dancers should find much pleasure. Good also are "Lady Elbow Swing," and "The Rout" (Mac 675), called by Rickey, and recorded in Texas.

Recorded also in Texas by the Longhorn Mavericks for MacGregor are, "Leather Britches," key of G-124 RPM) and "Black Mountain Rag," key of A-124 RPM (Mac 674). The same musical group has recorded "All the Way Through Texas," key of D-124 RPM, and "Twinkle, Twinkle, Little Star," key of G-124 RPM (Mac 676).

Current releases from Windsor are the music for singing calls, "Hometown Jubilee" and "Little Red Caboose" (7121), played by the Sundowners' Band. The same two are on 7421 with Bruce Johnson calling.

Western Jubilee presents some round dance recordings. "Any Time" with "Sunflower Polka" (711) and, "Jambalaya" with "Kentucky Waltz" (712). These are for dances composed by the Manning Smiths of College Station, Tex., the Harold Newsoms of El Paso, and the Ray Johnsons, formerly of Dallas, now of Fresno, Calif.

More Western Jubilee

Also from Western Jubilee, without calls, is the music for "Tennessee Polka Square" key of G, with "Hello," key of E-flat (805). "Tennessee Polka Square" is also recorded on their (511) with calls on one side by Mike Michele and the music in the key of G on the other. "Hello" comes on (512) with calls by Michele and music on the other side in the key of E-flat.



Left: Square dancers are the eatin'est folks. Proof positive is this mob at the Fiesta de Cuadrilla, San Diego, Calif., on November 1-2. They danced, too.

EVENTS SEEN THRU THE SQUARE DANCER'S EYE



Right: Friendly rivals in calling are Osa Mathews and Jim McDaniels. Here Osa "gives the gate" to Jim at Fiddles & Frills Club in San Bernardino, Calif.



Below Left: The Michigan State Demonstration group at the Chicago International Festival on November 8th. This was but one of the many events which made the day memorable. Photo by Abernathy.

Below Right: These dancers are from the Stampede Club of Cove Junction, Oregon, and danced for one solid mile atop a truck in the Labor Day Parade, copping three top honors.





Heber Shoemaker

In 1948, after much arguing with his taw, Heber Shoemaker of Seattle, Washington, put himself in the capable hands of Don Mills for square dance instruction. One night in beginners' class sold him, and he began calling for this same Kerchief and Kalico group a year later. Another club, his Circle Squares, has danced *every* Thursday since January, 1950, except Thanksgiving days! On May 6, 1950, Heber started on a radio program which presented a full hour of square dancing on KOL, Seattle. This lasted nearly two years and added much to public interest in square dancing. Heber has also called on TV shows.

Each year he tries to have a beginners', an intermediate, and an open advanced dance each week, besides his club work. When asked if he doesn't get tired working so much, he answers, "Yep, but when that hoedown music starts I don't feel tired any more. I want to have fun and see other people have fun."

He has been active in the State Federation, and was last year's Festival Committee Chairman. He conducted styling workshops in Yakima and Wenatchee. Not only is he busy in Seattle but calls for groups within a hundred mile radius of that city. During the day he is a bakery salesman and has to be on the job at 6:30 A.M.!

The SQUARE OF THE MONTH

REDONDO RAMBLER

By Oliver Flint, as called by Heber Shoemaker
Record: Windsor 7109, "Limber Jim"

Head two gents and the side two ladies

Circle four and you go like Hades

Head two gents join hands with their corners and circle four.

Whirl away with a half sashay

And circle again while you're that way

Ladies make a left face turn across in front of gents on their left, join hands again and circle four. Active gents now have corner ladies for partners.

Star right, you four, and don't you blunder

Gents reach back with the left hand under

Active four drop hands and form right hand star. Gents reach left hands back under right arms.

Box the flea to a left hand star

And turn it around but not too far

Gents take ladies' left hands, pull them across with a left face turn and immediately go into left hand star, without dropping left hands.

Partners all with a right hand 'round

Corner by the left as you come down

Active couples star back to original partners, turning them by right forearm, then turning corners by left forearm.

All the way around, you've still got time

A right to the next gal down the line

Gents are now turning opposite lady by the right forearm.

All the way around and don't be slow

A left to the next, now here we go

Going CCW around circle, gents turn original right hand lady with the left forearm.

The gents star right from where you are

Turn the opposite gal to an allemande thar

Gents drop arms of ladies, form right hand star, going around to ladies opposite to the ones they just left, or their original corner ladies, turn them by the left hand around to an allemande thar star, gents backing up, ladies walking forward, left elbows hooked.

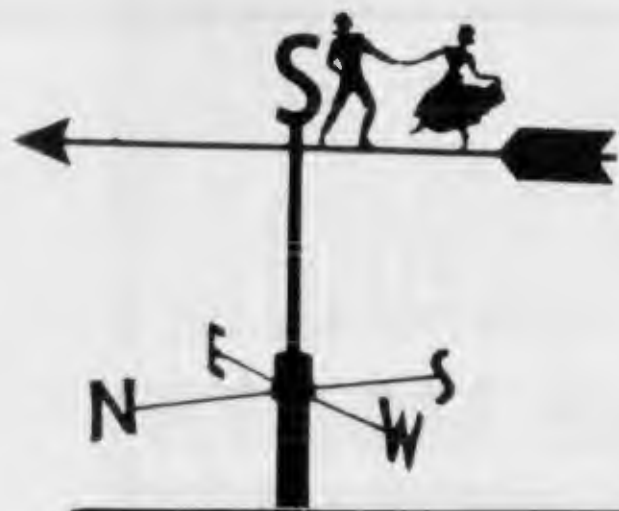
Shoot that star and there's your own

Promenade, go right back home

Gents drop star, turn ladies around by left, pick up the next ladies in line, which are their original partners, and promenade home.

Repeat, starting with side 2 gents & head 2 ladies

'ROUND THE OUTSIDE RING



(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.

Arizona Affairs

"Put a string around your finger; Draw a circle 'round the date; Plan to come and hope you linger. Things start early, will run late." So begins the announcement of the 5th Annual Southern Arizona Festival in Tucson, January 23-24. Plans include a welcome dance Friday evening in the Student Union on the Arizona University campus; a cafeteria style breakfast in the same spot on Saturday A.M., followed by a swapshop; a square dance on horseback Saturday P.M.; workshop and clinic; the Big Dance on Saturday night, followed by square jam sessions until ? Dave Neal, 1740 E. Water, Tucson, is General Chairman . . . Butch Nelson of El Paso, Texas, was the caller for a Round-Up Square Dance, sponsored by the Lancers and Saguaro Square Dance Clubs of Tucson at Mansfield Junior High. After the dance a reception was held at the Tiny Tot Nursery School, with refreshments served by the club ladies, and Jim Eager of the Lancers, Roland Gumm and Glen Gumm of the Saguaro Club acting as hosts.

• Dancers at the Laramie, Wyoming, Square Dance Festival held in the Gym on the University of Wyoming campus in October.



Mid-West

The Square Dance Assn. of Wisconsin announces new officers. They are: George Ziemann, Milwaukee; Fred Clark, Wauwatosa; Frances Rieder, Fond du Lac; Lyle Sheiby, Elkhorn; James Cecil, Milwaukee; and James Smejkal, Two Rivers. Director of Publicity and Extension is John Gardner, Green Bay . . . Vergal Winn, an Audio-Visual Aids Director and Guidance Counselor for the Sidney, Neb., Public Schools, instructs and calls for the Foot 'n' Fiddle Club, a group started for the many newcomers to this rapidly growing town, who wanted to learn to square dance, and has been instrumental in spreading interest in the activity there . . . The Kansas City Rangers popped off into a new season with 85 couples attending their first dance of the fall. George Mangiaracina called in fine form. Personalized shirts were presented to each of the Blue Ridge Mountain Boys who will play for all the sessions . . . On Dec. 13, the Westernairs Club sponsored the Southwest Kansas 1st Annual Festival in Christ the King Church Auditorium, Wichita. The afternoon square and round dance clinic was conducted by Nita and Manning Smith of College Station, Texas, plus callers from Kansas, Oklahoma, Arkansas and Texas. Guy Gentry acted as M.C. for the big evening dance . . . Coming up for the Illinois Federation of Square Dance Clubs is the 2nd Annual Festival on January 31st, in the New YMCA Bldg., Decatur, Ill. Activities include luncheon, discussions, afternoon and evening dancing, as well as a round dance clinic. Tickets available at \$1.50 per person thru Lee Sturgis, 2110 N. Edward, Decatur, and please enclose a self-addressed envelope.

Northwest Notes

The Wagon Wheel Club of Bellingham, Wash., celebrated its third anniversary in the fall, at Pike's Barn, which presented a festive appearance decorated with autumn leaves and corn-stalks. Eight squares enjoyed dancing to the calls of Al Baker, Oliver Larson, Tony Elick, Chet Roland, and others. A large group of Canadian friends attended . . . Tacoma, Washington, announces the formation of a new round dance club, the Rondaleers, with instruction by Robby Robertson. Officers are Mac MacDougall, Alec Jawanovitz, Leo Williams, and John Hoffman . . . Prez Martin Mangum presided over the Callers' Meeting on Nov. 24 at Blackfoot, Idaho. Guests present at the meeting were the Paul Millers of Driggs; the Cecil Coopers of Pocatello; and the Paul Clarks, of Blackfoot. The next meeting will be January 12, at the Shelley Chamber of Commerce Hall . . . Square dancers of Medford, Oregon, in the Rogue River Valley, proved anew that square dancers are really friends in need. The Edwin Founds, in Minnie Robertson's beginners' class, recently lost their home and entire contents by fire. Led by Mrs. Robertson, over 200 of their square dance friends gathered on Nov. 20 for a benefit dance. All facilities, hall, equipment, tickets, calling, etc., were donated, and nearly \$225.00 was collected for the Founds . . . New officers of the North Central Council in Washington include Mike Bolinger, Ivan Hall, Mary Marchant, Hazel Jones, Loren Parks.

Ex-Californian Spreads Square Dance Gospel

Billy Vandiver, late of Huntington Park, California, where he taught some 3,000 square dancers over a period of years, upped and moved to Mexico, Missouri, where he went into the farm machinery business. By day, that is. By night, however, the zealous square dancer and teacher in him comes out and he is busily engaged in spreading the fun to the Mexicoans. More than 500 persons enrolled in his first class, with many desiring to learn having to be held over until Billy's next session. Billy has classes for the intermediate and more advanced dancers, too, and all of them filled to capacity, with enthusiasm steadily growing.

Eastern Seaboard

The Rochester YWCA Square Dance Club has adopted the name, Foot 'n' Fiddle, and elected the following officers: Jean Bacon, Alan Goerlitz, Carolyn Willis, and Gary Maxwell. R. W. Fink of the University of Rochester is caller and instructor, and the group specializes in Western square dancing, altho' they always include other styles for variety. Average attendance is from 150 to 200 young couples . . . Quote from a recent New Hampshire Folk Federation Bulletin, "It takes more than a cowboy's hat to make a caller . . ." North Jersey Callers' and Teachers' Assn. Festival took place Nov. 23, at Fire Dept. Recreation Hall, Mountain View, N.J., with Mac McKenrick and John Fisher calling . . . Doc and Winnie Alumbaugh, from California, conducted an Institute in Washington, D.C., on Oct. 30th, sponsored by the National Capital Area Square Dance Leaders. A session of dance and caller instruction was followed by a gala square dance in the evening. Ed Gilmore, also of California, visited Washington Nov. 19th and conducted a clinic, as well as calling a dance. Both men were well received and added measurably to square dance enthusiasm in the area . . . 250 square dancers filled the Western Junior High Gym in Washington on Nov. 29th for the Jamboree sponsored by the Montgomery County Square Dance Assn. Callers were Jack Clark, Jim McCorkle, Mac McLaughlin, Sy McNeely, Bob Peters, Emil Press, Bob Swope and Schuster Vance. Ken Smith acted as MC.

• Pictured here are Miss Nina Wilde, President and Founder of the Longdon Square Dance Assn. and Club, with two of the young men she has trained to be callers, at Caxton Hall, Westminster.



THE SUNFLOWER POLKA

By Manning and Nita Smith, College Station, Texas

Music: "Sunflower," Decca 24568, Western Jubilee 711.

Position: Couples in varsouvianna position. Both start on left and use same foot throughout.

- | Measure | Pattern |
|--------------|--|
| 1-2 | Left heel, toe; step step step;
Touch L heel to floor in front, touch L toe by R foot. M takes 3 steps in place, W releases R hand and takes 3 short steps across in front of M to face center of circle. |
| 3-4 | Right heel, toe; step step step;
Touch R heel, toe; M takes 3 steps in place as W takes 3 short steps to face RLOD on inside of circle, holding L hands with M at arm's length, M still facing LOD. |
| 5-8 | Two-step; two-step; two-step; two-step;
Make 1 complete CCW turn in 4 two-steps ending in same position. |
| 9-10 | Ladies roll; gents turn right;
Both take 4 steps, keep L hands joined: W steps toward M on L, turns L face under L arms as she steps R and brings her R shoulder against M's L shoulder; on next 2 steps she continues her L face roll around M's shoulders to end facing LOD. M takes first two steps in place and does a right about face on next 2 steps to end facing W as she completes roll. |
| 11-14 | Slide, 2; 3, clap; slide, 2; 3, clap;
Both slide to their own left 3 times, then swing R foot over in front of L and clap hands. M moves away from center and lady towards center. Repeat on R and swing L, each moving to their own R side ending with W on outside of circle facing LOD, M on inside of circle facing RLOD. |
| 15-16 | Two-step; two-step;
Each takes 2 two-steps, W going ahead in LOD, M turning L to stand beside W in varsouvianna position. |
| 17-18 | Same as measures 1-2 but release L hands and W turns R to face away from center. |
| 19-20 | Same as measures 3-4, W ending on outside of circle facing RLOD and holding R hands at arm's length with M who is still facing LOD. |
| 21-24 | Same as measures 5-8, this time holding R hands and making 1 complete CW circle in 4 two-steps. |
| 25-26 | Ladies roll; gents turn left;
Same as measures 9-10 but W rolls R under R arms and M turns L. End with W facing LOD, M, RLOD. |
| 27-30 | Same as measures 11-14 exactly. |
| 31-34 | Two-step; two-step; two-step; two-step;
With 4 two-steps pass L shoulders each going ahead, then M turns L to take varsouvianna position with W behind original partner. Jubilee record uses only 2 two-steps here. |

GREEN SHEET OF CALIFORNIA NEWS

A HAPPY NEW YEAR TO YOU ALL!

COW COUNTIES ACCOUNTS

More than 400 dancers attended the first Cow Counties Hoedown, sponsored by the Cow Counties Assn. in the Memorial Auditorium, Riverside, on Nov. 29th. Callers featured were Walt Baumann, Jim Bess, Johnny Ferchaud, Del Holley, Osa Mathews, Jim McDaniels, Cliff Roe, Denny Titus and Kenny Young. Morris Sevada, popular Indian caller from Parker, Ariz., was guest caller. Music was furnished by Bertha Haldeman, Jack Hawes and Bunky Russell. Vaughn Dunlap was General Chairman of the event. Guests included the Hoppy Hoppins, president of Western Square Dance Assn., the Charles Hales, Veep of the Palomar Assn., and Harriet Blohm of Hollywood.

"Arizona Night" will be the theme of the second Cow Counties Hoedown, to be held on January 31st in Riverside's Memorial Auditorium. The Phoenix Callers' Swap Club will have charge of the dance and will present the following callers: Ruth and Roy Sutton, Enid Paisant, Pop Dunkle, Geo. Karp, Bill Yates, Floyd Imboden and Hugh Harrell. Charlie Adams and his Kentuckians will provide the music. A delegation of Cow Counties callers will play a return engagement in Phoenix this spring.

NEW ORANGE COUNTY DANCE

New Orange County dance is the one sponsored by the Santa Ana Recreation Dept. 1st and 3rd Saturdays. The group is now overflowing its hall to dance to Merl Olds' calling and the music of Bonnie and Kenny.

DEADLINE DATES! IMPORTANT!

Deadline for material to get into the Green Sheet is the **10th** of the month preceding date of issue. In the main body of the magazine—including the Calendar, it is the **1st** of the month preceding the month of issue! Remember! Please!

NEW CLUB IN VALLEY

San Fernando Valley has a new club called the Valley Squares, which meets 1st and 3rd Wednesdays at Round Robin Hall, Cahuenga Blvd., North Hollywood. Guests are welcome and Dave Clavner is the caller.

NEW INTERMEDIATE CLASSES

Bob Ruff announces two new Intermediate classes, one in Huntington Park, the other in East Whittier. The first group will meet every Monday, 7:30, Gage Jr. High Gym, for 12 weeks. The East Whittier group will meet at Ocean View School, 7:30, every Wednesday, for 12 weeks, both groups starting right after the first of the year. For info call OX 465-486.

NEW CLUB IN LONG BEACH

Another new club was formed in the North Long Beach area last month, originating from two beginners' classes at Houghton Park. Named the Whirlaways, the club will meet the 2nd Friday and 4th Saturday in the Old American Legion Hall, Lakewood. Caller is Bob Van Antwerp and club officers are Carl Spong, Barbara Judson, Dorothy Drum and Marvin Woods.

SAN DIEGO COUNTY REPORTS

What a Thanksgiving Day at Williams Square Barn, San Marcos! Fred and Frances Williams, who run the barn, got two 20-lb. turkeys and then invited folks who might be alone to come and eat them, potluck fashion. Home-made pies and all the fixin's were brought and 25 people attended. After the luscious dinner, the afternoon was spent in square dancing, of course.

A pre-Christmas dance, given by Bar Nuthin' Squares of Pauma Valley on Dec. 5, had 12 squares attending. Vic Biewener, regular caller, MC'd, with guest callers Lennie Hogg, Bill Ragsdale, Al Bisher, Al Messersmith, Jay Elliott, Lon Adams, Kenny Young and Bill Moore.

All clubs in San Diego enjoyed Christmas parties and guest callers visited — Ed Gilmore at Chula Vista's Forward 8 and Arnie Kronenberger at Balboa Park, sponsored by the Park and Recreation Dept. Town Squares went to Escondido for the Palomar Jamboree en masse, and had wonderful fun. Many San Diegans plan to go to the Jamboree in Tucson in January.

Quarter Promenaders meet every Wednesday at Grange Hall in Vista, with Kenny Young calling. The last Wednesday of the month is always birthday night and those celebrating near that time are honored. Club Prez is Willis Kilmer.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

FRESNO . . . With Bill Richardson spark-plugging the idea, seven local clubs sent representatives to a meeting on Nov. 23rd, at which was discussed the groundwork for the formation of an association of square dance clubs for this area of the Valley. Burt Garner acted as temporary chairman and Ray Spencer temporary secretary. Delegates accepted the invitation of John Crow to meet Dec. 7 at the Wranglers' Club Hall. Eight clubs responded at this time, one from Lemoore and one from Coalinga. For a name, they selected Valley Associated Square Dancers, and, for initial officers, elected the following: Pres., John Crow (Wranglers); Vice-Pres., Burt Garner (Dudes & Dolls); Secy., Ralph Rogers (Buckaroos); Treas., Geo. Lovelace (Mono Square Wheelers). The first Association dance is scheduled for about Feb. 21st.

The Curtis Berrymans invited Bernie Ward to call an open dance at Shell Beach Dec. 13th. Bernie resumes his Clovis dances in January.

New officers of the Wranglers Club are Bob Hawks, John Crow, Rosemarie Crow, Jay Bobo and Phil Boulton.

Fresno area-plus dancers enjoyed the opportunity to meet and listen to Bob Osgood (and taw, Ginger) during an Institute Nov. 29-30, the square dance portion of which was professed by Bob. The Institute was jointly sponsored by Central Calif. Callers' Assn. & San Joaquin Dance Council, with folk dance sessions by Grace Perryman. Bob and Ginger danced at the Caper Cutters and at the Fresno Council's Friday night.

Dudes & Dolls Club are in full swing with a nine-square membership. They dance every other Wednesday evening with Bill Richardson as caller and a guest caller as well.

MADERA . . . The Stampedeers have augmented their membership by about 3 squares of beginners and are absorbing them into their group. Under the expert tutelage of callers Red Leming, Dingie Wheeler, and Ed Norby, assisted by stand-by members, the newcomers are rapidly becoming proficient dancers.

VISALIA . . . Jeri and Hunter Crosby are conducting an Intermediate class in square and round dancing at Visalia Ballroom 1st and 3rd Wednesdays. About nine squares attend.

CLUB CLINIC GREAT SUCCESS

The A-Square-D sponsored Club Clinic on Sunday P.M., Nov. 16, at Plummer Park, was a milestone on the road to increased interest and enthusiasm in the handling of square dance clubs. Under the chairmanship of Dick Nason, Assn. Veep, who was introduced by its President, Walt Hessenflow, the meeting got off to a sturdy start with a talk by Harry Rutherford, President of Hollywood's RinkyDinks, who spoke on club organization. The second speaker, who charmed the 150 club representatives present, was Crissy Pickup, speaking on club refreshments and how to make them interesting and not too costly.

Fran Lore spoke briefly on the ever-present tax problem, followed by a hilarious skit written and acted by Pat and Royal Kemp, of North Hollywood. Titled "From Here to Infirmary," it detailed the tribulations of a husband all comfy in his living room, needled by wifie into getting himself together for a square dance. The situations and dialogue struck such a responsive chord and were so well done that there's a movement afoot for an Academy Award!

Another charmer on the program was Margo Findlay, speaking on club hospitality.

The next speaker, wryly funny Chuck Jones, is becoming a familiar figure in spots requiring treatment of a subject with insight as well as humour. Chuck talked of "Wild Callers I Have Known," describing such as "Our Hero," "Object of Suspicion," etc., with telling effect.

Ten minutes' intermission for stretching were followed by club members' presenting stunts used successfully at dance-parties. Joe Thieren demonstrated an "Election Day Parade" used at Hollywood Hi-Steppers. Ned and Agnes Richey displayed hats worn at Whoop-te-Doos' Hobby Hat Party; Kitty Odle discussed a Travel Party Beverly Hill Billies had given, with husband Dick modeling his Esquire-type hillbilly hat and beard.

Milt Nennery, of Brentwood Silver Spurs, told how he had handled the dinner-dance sort of square dance party, and Roy MacDonald described an Anniversary Dance of Squares, Ltd.

Topping off the PM was the presentation of Spin Dizzy badges to everyone there. A Spin Dizzy, initials ASD, stand for A-Square-D and A Square Dancer, as well, and indicates those who are giving their clubs significant boosts to keep them at the highest level.

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JANUARY 1953

TRAVELER'S ROUT

By Lee Boswell, Gardena, Calif.

Two and four you bow and swing
Head ladies chain across the ring
First and third lead to the right
Circle half, don't you blunder
Inside arch outside under
Circle four go full around
Pass right thru and split the couple facing you
And stop at your corner and fall in line
It's forward eight and back that way
All four ladies to the right sashay
Gals on the end chain across
(diagonally)
Chain the line and don't get lost
Now end ladies chain go right across
Chain the line don't get sore
Four ladies chain with a grand chain four
Swing on the corner like swinging on the vine
(original opposite)
Promenade go down the line
(repeat to get original partner)

RIGHT AND LEFT EIGHT

By Ed Gilmore, Yucaipa, Calif.

1st and 3rd balance and swing
Go into the center and back to the ring
Forward again with a right and left thru—
Turn right back, two ladies chain
Two ladies chain across the floor
Then go to the right and circle four
Go once around and don't be late
Come back to the middle with a right and left
eight
Go right and left, eight across the set
Turn the lady you're not through yet
Go right and left back on the same old track
Make your feet go whickity-whack
On the side, Circle half and duck right under
Circle four in the middle of the floor
Go once around and don't be late
Pass through, Go right and left eight across the
set
Turn the lady you're not through yet
Go right and left back on the same old track
Make your feet go whickity-whack
On the side, Circle half and duck right under
Circle four in the middle of the floor
Go once around in the middle of the ring
Pass through to a left hand swing with the cor-
ner maid
Take that lady and promenade.

BALANCE EIGHT

By Ed Gilmore, Yucaipa, Calif.

Allemande left the corner maid
Take your partner, promenade
You promenade but not too far
The Gents turn in with a right hand star
Girls promenade just like you are
Gents release partners and turn left face, form
a right hand star and walk clockwise as
ladies continue counter-clockwise promenade.
Pass her once and let her go
Meet her again and do-paso
Partner by the left and corner by the right
Partner by the left and don't be late
The gents cross right hands, balance eight
Gents take opposite gents right hand, slip to
hand holds to form crossed lines of four, with
ladies and gents facing opposite directions.
Balance forward, balance back
Swing by the left, the girls go in
You balance forward and back again
Turn the right hand lady with the right hand
'round
The gents cross lefts in the center of town
You balance forward, balance back
Swing by the right, the girls go in
You balance forward and back again
Allemande left a new corner maid
Take a new partner and promenade
Promenade but not too far
Pull the ladies through to a right hand star
Pass her once and let her go
Meet her again and do-paso.

(ROUND DANCE)

THE KALICO KICKER

Submitted by Lewis Crump

Record: Broadcast 475 "By the Sea"

Directions for gent—lady does counterpart.

Open position—LOD—Starting on left foot.

2-step, 2-step

Face and join hands—slide 2, 3, 4

RLOD starting on right foot

2-step, 2-step

Face and join hands—slide 2, 3, 4

One left face turn to 4 buzz steps

One right face turn to 4 buzz steps

Balance to left

Balance to right

Now man does one left face turn in

Two 2-steps, remaining in place for new partner

The girl does two 2-steps forward to new partner.

IRISH SEE-SAW

Original call by Mildred Buhler, London, England

Do-si round your partners all

Right dos-a-dos

Ladies sashay right across that hall

Ladies sashay sideways across the set to opposite man.

Gents turn these gals right in place

Gent takes R hand of opp. lady in his L and leads her around CCW.

Then they sashay back to their own home place

Ladies sashay sideways, R shoulder leading, to own partner.

Gents turn your gals and face your little taw

Then you go right in to the Irish See-Saw

Sashay around your right hand lady

Gents pass in front of partner and dos-a-dos left with R hand lady.

Now behind your own and stand by baby

Gents pass behind partner to home.

Now gals to the center for a right hand star

Do a three-quarter chain wherever you are

Ladies now standing beside original R hand gent.

Now give your right hand to your pop

Original partner.

Turn in place, and then all stop.

Turn once CW and stop in home position.

Gents sashay left across the set

Gals will turn them cause you're not through yet

Lady takes L hand of opp. gent in her R and leads him around CW.

Come on, cowboy, head for home

Sashay back to partner, L shoulder leading.

Turn with your partner, no more to roam

Ladies sashay around your left hand beau

Lady passes in front of partner and does a dos-a-dos with L hand gent.

Now behind your paw, and home you go.

Now the gents go in for a left hand star

Do a three-quarter chain wherever you are

Gents now have original corners as partners.

Now cross right over to your own home place

Gents pass in front of girls to original partners.

And swing your taw; keep a smile on your face

Then form a ring, a great big ring

Now break that ring with a corner swing

Another ring this time will do

Then break it again like you always do

Swing next corner who is original opposite.

Now into the center and everybody pull

Away down low, and stand there still

Keeping the ring intact, bend over in huddle, keeping knees straight.

Now push that ring right toward the sky

Like a bursting rocket on the 4th of July

Jump up and release hands high in air.

Now swing this gal and leave her there

Then star by the right to your lady fair

Original partner.

Swing her once, swing her twice

And promenade home.

TURN AND A QUARTER

by Barry Binns, Pasadena, Calif.

First gent take your dame

Out to the right and the ladies chain

Center gent with a turn and a quarter

End turn facing couple #3.

Chain the opposite, you know you oughter

Turn and a quarter, don't be late

End turn facing couple #4.

Chain the last and take home Kate

All eight swing and the four ladies chain

Now three-quarter chain and promenade your honey down the lane.

BRENTWOOD BLOOPER

By Dave Jason, Los Angeles, Calif.

Go to the left with the old left wing

Twice around with the pretty little thing

Next corner girl with the right elbow

Two times around on the heel and toe

Gents star left three-quarters round

Turn that girl with the right hand round

Next corner girl with the left hand round

On to the next with the right hand round

Back to your own like an allemande thar

Back up boys right where you are

A left hand swing, put the girls in the middle

All walk forward to the tune of the fiddle

Pass that girl when she comes around

Meet her again with the left hand round

Corners all with the right hand round

Partner left, go all the way round

Original partner.

Right hand lady with a right and left grand

Or use any break you like.

Meet that new girl and promenade

Original right hand girl.

THUNDERHEAD

by Bill Clinton

First and third, balance and swing

And promenade the outside ring

Second and fourth, forward and back

And right and left thru on the inside track

First and third, a half sashay

Now into the middle and back that way

Forward again and box the gnat

(with opposite girl)

A right and left thru the other way back

The same four forward and back

Split your corners to the outside track

And four in line you stand

Forward eight and back with you

Forward again and pass right thru

(don't turn back)

Join hands again and the ends turn in

Star by the right in the center of the set

You walk right along, you're not thru yet

Gents reach back with your left hand under

Box the flea and go like thunder

Star by the left in the middle of the ring

To your corners all with a right hand swing

Partners left with a left hand round

And promenade the corner when she comes down

(repeat 3 more times to get original partner)

(ROUND DANCE)

ME AND MY SHADOW

Submitted by Jack and Evelyn Gant

Record: Rainbow 60044.

Varsouvianna Position—both start L feet.

L heel, L toe, two-step left

Lady crosses to gent's left side without releasing hands and without turning.

R heel, R toe, two-step right

Lady crosses back to gent's right side.

L heel, L toe, two-step left

Repeat above.

R heel, R toe, two-step right

Repeat above.

Two-step left, two-step right

Gent takes two two-steps straight ahead in line of direction while Lady makes right turn under her right arm into position directly in front of man.

Walk, L, R, L, R

Straight forward in line of direction hands joined, arms out each side windmill style.

Two-step left, two-step right

Gent remaining behind lady.

Two-step left, two-step right

Gent straight forward, lady twirl right under her right arm to Varsouvianna position.

Repeat entire dance.

RAGTIME MELODY

Original Dance by Jack Warner, Long Beach, Calif.
Western Jubilee Record No. 507 or 804.

1. Allemande left with your left hand, around the ring you go

A grand old right and left, boys, then pass the one you know

Pass your own partner.

A left hand 'round this gal you meet, just once around with me

Original right hand lady.

Now promenade that corner to the ragtime melody

Original partner.

The right hand lady with a right hand round, a left hand swing your own

Break promenade, gents go forward, ladies roll back. Back to your own partner.

Gents star right across the town, a left, you box the flea

Box the flea with your opposite. The gent takes the lady's left hand in his left hand and turns her under his left arm. The lady makes a half right face turn as she goes under his arm. Both trade places. The gent makes a half left face turn.

Now swing that right hand gal around, hey, promenade with me

Original corner lady.

You promenade to the ragtime melody.

Original corner lady is now new partner.

2. Head two ladies chain across, the same for two and four

Now swing that corner girl around, and bounce her off the floor

Gents will have original right hand lady.

Head two ladies chain right back, the side you

chain once more

Same head ladies. Same side ladies.

Now swing that corner girl around, and promenade the floor

Gents will have their opposite lady now.

Get the swing of it, that's the thing of it, just you listen to me

Keep promenading, don't stop at home.

Gents star left across the square, the girls reverse the wheel

Gents star left, ladies turn back, go other way on outside of square.

Now right hand swing that gal of yours, hey, promenade with me.

Right arm swing the same lady. Twirl her to promenade position.

You promenade to the ragtime melody.

3. Repeat No. 2 above.

4. Repeat No. 1 above.

5. Repeat No. 2 above.

6. Repeat No. 2 above.

7. Allemande left with your left hand, around the ring you go

A grand old right and left, boys, and swing the one you know

Your partner.

Now swing that corner down the line, just once around with me

Then promenade, go twice around, to the ragtime melody

Get the swing of it, that's the thing of it, just you listen to me

Keep promenading.

Gents turn back and promenade, that's your own you'll see

Turn back one and promenade original partner from start of dance.

When you're home you balance there, now set her on your knee

Twirl lady out under gent's right arm, balance, pull her back and set her on your knee. Gents kneel on left knee.

That's all there is to the ragtime melody.

CHINESE KNOT

by Dan Allen and Ken Samuels,
Marin County, Calif.

All four couples go forward and back

Forward again with a right and left thru

All four men pass right shoulders behind corner girl, take opposite girl by right hand, pass left shoulders behind original right hand girl, give left hand to partner and turn her around.

And turn right back for a Suzie Q

All four men pass right shoulders behind corner girl, meet opposite girl one-quarter of the way around, turn her with right forearm, turn back, pass left shoulder with corner girl, and turn partner with left forearm. Repeat, but turn partner around when you get back to her the second time.

(Call is same as in regular Suzie Q.)

NOTE: On the right and left thru, gents go outside two ladies, turn inside two ladies. On the Suzie Q, gents are on the outside all the way. Pattern to remember—right shoulder, right hand; left shoulder, left hand in both.

WORKSHOP SHEETS

SEND IN YOUR CALLS! Patter—Rounds—Breaks, etc. and address them to "Workshop," c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. Calls used will, for the most part, be printed just as they are received. For that reason those submitted in standardized form (such as these are shown here) will be the first selected. This edition of the "WORKSHOP" is being sent only to those who have sent in their special subscription to it. Show it around to your caller friends and suggest that they subscribe right away in order to insure the success of the "WORKSHOP." We have printed some extras so that those who subscribe during this month will be sent their copies as their subscriptions are received.

TOO OLD TO CUT THE MUSTARD

Written by Cal Golden
(Kid From Arkansaw)

Introduction and Break:

Allemande left and the four ladies star
The gents run around but not too far
Allemande left and the four gents star
The girls run around but not too far
Allemande left with your left hand
Right to your partner a right and left grand
Big foot up and the little foot down
Now promenade your honey around
Too old . . . too old . . . he's too old to cut the
mustard anymore.

Figure:

Four ladies center and back to the bar
Four gents center with a right hand star
Turn the opposite lady for an allemande thar
Back up boys, but not too far
Throw in the clutch and put 'er in low
Twice around the ring you go

Four gents have opposite ladies in allemande thar figure. Gents will let go of ladies hand and all eight people will walk forward, gents keeping right hand star, go twice around, pass partner and catch next lady for a do-paso, which is original right hand lady.

When you meet your partner, it's on you go
Catch the next for a do-paso
It's her by left, the left hand around
Now corner right with a right hand around
Back to your partner with a left hand around
Now promenade your corner when you come down

Promenade once and a half times around the ring, you should have original partner back. Use one of the following four lines of patter while the dancers are promenading.

Patter for Promenade:

When I was young, and in my prime
I never did learn a square dance line
But now I'm old and agittin' grey
Square dance, brother, is all I can say.
Down in Arkansaw on my knees
I thought I heard a chicken sneeze
I looked up and here's what I saw
A bald headed man with a pretty little taw.
When I was young I was mighty fat
The ole square dance has changed all that
Now I'm old and agittin' thin
All I am is bones and skin.

When I was young, I had a lot of pep
I could get around, didn't need any hep
Now I'm old and agittin' grey
These dog-goned crutches are in my way.

Sequence of Dance:

Introduction . . . Figure . . . Figure . . . Break
. . . Figure . . . Figure . . . Break

"LITTLE RED CABOOSE"

By Doc Alumbaugh
Arcadia, Calif.

Opener, Middle Break and Closer:

Do-sa-do your corners, then couple up that train
Let's make the whistle blow with might and
main (Toot — Toot!)

You choo-choo to the roundhouse, then cut
the coupling loose

Yes, you break and swing that little red caboose

Do-sa-do corners, then promenade single file
with ladies in lead of partners with left hand
on left shoulder of person in front, using right
arm as a "drive wheel" and taking short, shuf-
fling steps. Take plenty of time to get home,
then break and swing partners.

Allemand left your corner, then yank that throttle
back

Ya ding dong right and left around that track
Now promenade your honey, just take her on
back home

She's the little red caboose you call your own

Allemand left, pulling back an imaginary throt-
tle with right hand, do a grand right and left
without touching hands but using alternate
right and left hands to "pull the bell rope,"
promenade partners home.

Figure:

All four gents you promenade, the inside of
that set

Ya meet her with a grand ol' right and left
Now meet again on yonder side, you do-sa-do
around

You hold on tight and swing her off the ground

Four gents promenade to right inside of set
meeting the ladies at home with a regular
grand right and left. On meeting partner again
on opposite side of set, partners do-sa-do and
swing.

All four ladies promenade, the inside of that
square

Pass your man and swing the next one there
Allemand left the corner, then ya promenade
back home

With this little red caboose you call your own

Four ladies promenade to the right inside of
set, full around, passing partner and swing
next gent—original corner, who becomes new
partner. Allemand left, then promenade home
with new partner.

Repeat figure, ending with original opposite as
new partner

Repeat opener for middle break

Repeat figure, ending with original right hand
lady as new partner

Repeat figure, ending with original partner

Repeat opener for closer

SAN FERNANDO SASHAY

By Larry Shiffer

That was old '52 that just whizzed by and this is a time for remembering . . .

Remember when a lad called Jonesy was calling the Virginia Reel for the old Townsend Club? That was 14 years ago! . . . Around 1940 the late beloved Carl Myles was calling and instructing a group which turned into the Promenaders . . . In 1941 Virginia Pintarell of North Hollywood playground was teaching a group which in 1943 became the famous Do C Do Club. Ralph Maxhimer took over about this time, followed by Al Bade and then Jonesy, who still carries on in grand style . . . In 1944, King Ross out Reseda way had started a little group, Tarzana Squares, and was followed by Maxhimer . . . By Sept., 1945, Jonesy was going strong at the Painted Post on Ventura and you began to hear of Les Gotcher, Larry Templeton, and Sherman Sanders.

In 1946 things really boomed, small groups were dancing everywhere, and square dancing was talked about in the streets. Maxhimer started the Wagon Wheelers and the first group of exhibition dancers came out of this club . . . In 1947 the Hoedowners met at Valley Vista Women's Clubs, Jeans & Janes came into being, Squares Ltd., was born with Al Bade calling.

Things rolled along in 1948, with new clubs, new callers. Heel and Toe with Jonesy; Bill Harbour at Fernangeles; Spike Henderson teaching Adult Education classes; Stonehurst Squares with Maxhimer, Cash Ferguson, Jonesy; the Barnstomers with Dale Garrett; Covered Wagons with Wayne Warga; Lazy 8's with Warga and Santiestevan.

Ah, 1949! A busy year. The first issue of Sets in Order; Jonesy introduces Texas Tornado; Carl Myles and the Cheyenne Whirl; Ed Gilmore and the Yucaipa Twister; lady caller, Carolyn Mitchell doing a top job; Maxhimer at the Palladium; Al McMullen's diplomas at Olive Rec., where the hall wasn't big enough for all the dancers; Ray and Joel Orme with Clancy Lowers the Boom; **everybody** was calling! 525 clubs. 120 callers.

Came 1950. Ken Keeney's square dance wedding; Buzz' Glass beautiful round, Beautiful Ohio; Benny Mathews and Friendly Squares; Maxhimer's Merry Go Rounds; the first A-Square-D Double Roundup — P.M. and eve. — at Naval Armory; July 4th Sunrise dance at Sunny Hills; the Diamond Jubilee at Santa Monica, with 15,200 dancers and 35,000 spectators.

Now 1951. The mad rush of '49 has tapered off a bit but things are still going; callers are traveling; there's 3rd Man Theme; See Saws' parties; Mountain Roaders in the Palladium; Bob Hall's Riptide; Joe Lewis at Sunny Hills.

So to 1952. More settling down but still a lot of people dancing. Paul Pierce leaves S/D for T/V. A-Square-D at the Palladium. New clubs are news, and good. We haven't covered it all, but these are some of the things we remember — since 'way back when.

A-SQUARE-D THIRD DISTRICT ROUNDUP

Al Majors, representing the Third District of Associated Square Dancers, announces a Roundup for Feb. 15 at Culver City Veterans' Memorial Auditorium, with Third District callers, a Valentine theme, and Jonesy and Bob Osgood as MC's.

BAKERSFIELD HIGHLIGHTS

Kern County Square Dancers enjoyed a fine evening of square dancing at the 5th United Square Dancers' Roundup Nov. 29th. Calling was capably handled by twelve local callers and two guests, Barry Binns and Jim Munyon. Next Roundup, Jan. 31st, place to be announced later.

Election time. New Prez of Rexland Squares Up is H. E. (Doc) Stephens. New officers for Circle and Swing are Dr. Albert Obergefell, Jim Fix, and Mrs. Hop Young.

United Square Dancers plan a monthly Newsletter to keep members informed of dances, events, and news of local club nature.

ROUND DANCE TEACHERS ORGANIZE

Round dance teachers are invited to attend meetings of the new Round Dance Teacher's Association at Bonnie Lee Ballroom, Alhambra, 2nd Sunday PMs of the month. More on the Assn. next month.

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NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Clarke Kugler dance in San Jose on October 25th drew a good turn-out, with everyone having a good time. The Dudes & Dolls did the job. Recent new officers for the club are the Bill Hendersons, Lou Lemos, Lou Hughes, Ken Davises. Ken Clark calls for them . . . The Rough and Ready Square Dancers held their annual Fall Round-Up on Nov. 30 in Grass Valley with Lee Brady as M.C. The club meets in Rough and Ready at the Community Hall on 1st and 3rd Saturdays, with a welcome sign out for visitors.

The Northern California Square Dancers held their regular Stampede on the same date with about 160 dancers and the following callers: Homer Blincow, Bessie Ellison, Jack Logan, Dan Allen, Bob Page, Bill Fowler, Bill Owen, Jim Mork, Bill Castner and Ken Clark. Mc's were Red Reilley and Gene George . . . Al Rasmussen, down from the Calgary area of Alberta, visited practically all of the clubs in the Bay area during November, and attended the Callers' Assn. meeting in San Lorenzo.

The regular meeting of the Grasshoppers at Legion Hall, San Leandro on Dec. 6, was as usual, good. Scheduled callers were Ernie Owens, Tex Dehoney, Jim Mork, Jack Logan, Dan Allen, Betty Del Rosario, and Bob Crawford from Modesto. Guest callers were Johnny Savage from Fort Ord and Jim York, now living in Marin County. Ruth Graham did her usual excellent

job as MC . . . The Monterey Bay Area Callers plan a big jamboree on Jan. 11 at the Carmel High School with several callers from Oakland and San Francisco, as well as local. The Gym has been "acousticized." Johnny Savage is chairman of the committee and Theron Wright is Pres. of the Assn. . . . The Pioneers of S.F. entertained at its 5th Saturday party in West Portal School, with an enthusiastic crowd attending to hear Randy Randolph call . . . Notice to Club Secretaries: Please have your news to me at 215 W. Baltimore, Larkspur, by the 8th of the month! Thanks!

NEW CLUB IN HOLLYWOOD

Dec. 7 was the date of the first dance of the Whirling Tops, a new closed club for advanced dancers which meets at Hollywood Playground. Some 100 dancers were on hand to dance to the zipping calling of Ray and Joel Orme, a brace of regular callers for the club. The club will feature two callers at each monthly dance and on their caller-roster are Brownie Brown, Jonesy, and Clarke Kugler, besides the Ormes, with music by Martha Jameson and Les Little.

Club officers are the Jack Perrys, Bob Doursons, Barry Binns, Walt Clemmons, and Dave Jasons. Unique name tags were developed by Earl and Leona Starr with Chuck Jones as art consultant. These are thin black and white plastic "sandwiches" of the cameo type. Club name, emblem and member's name are 'cut thru the black surface layer into the white center for a striking effect.

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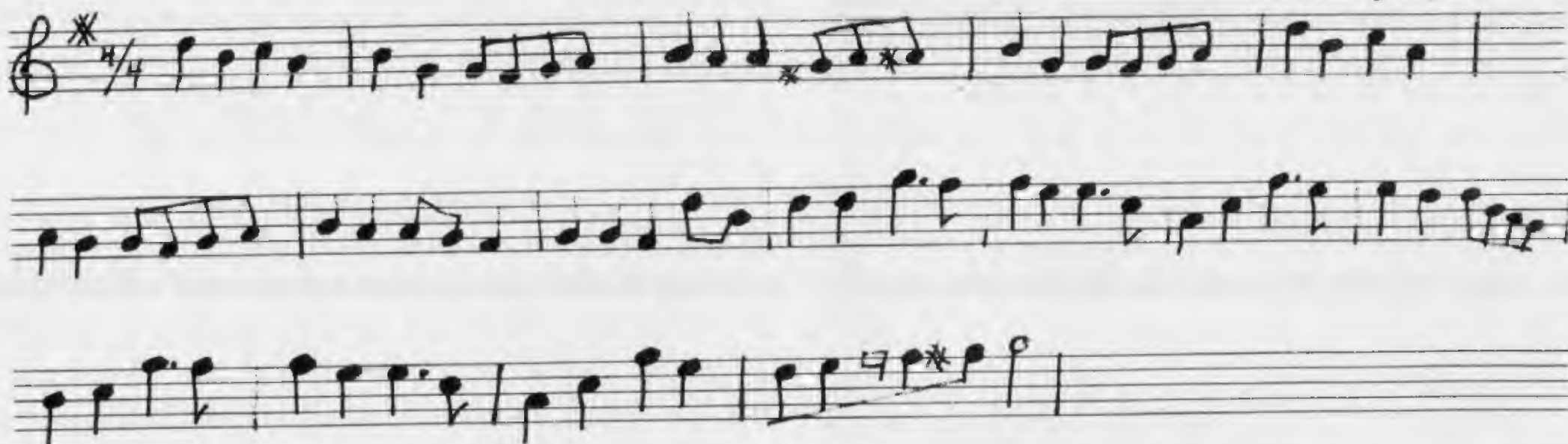


THE MUSICIAN'S CORNER

John F. Geisler, President of the Salem Square Dance Callers Association, in Dayton, Oregon, says "the enclosed tune 'June Berry Hunting' was a great favorite of an old time fiddler, Uncle Dave Rolly, who did his fiddling in the gay nineties. I recently gave it to several square dance orchestras and they liked it so much, and so did callers who called it, that I'm passing it on to the readers of Sets in Order."

JUNE BERRY HUNTING.

ARR. BY MARION ELLIOT.



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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Much has been said about the wonderful times that were had at Jamborees and Fiestas, but very little about the ones who spent time, money and effort and were snubbed and did not enjoy the dance. We are one of those couples who were unfortunate enough to have a memory of such an affair.

We came from another state to attend a big Fiesta, which had been highly advertised. Having belonged to three different clubs in our home town and danced for several years, we felt we would be welcome to dance. Far from it. The squares were all filled by people who knew each other, so we sat on the sidelines. You would have thought we were trying to break into High Society. Shouldn't the hosts see to it that everyone who came to dance does so?

(Name and Address Withheld)

Dear Editor:

We are getting considerable more interest started in square dancing down here and hope that by the end of the winter it will really be going. Am starting my first dances here and am trying to get about three dances a week going here for the winter. If you get any inquiries about dances from people coming to the Miami area this winter I would be glad to have them call me when they get here. My phone number is 78-3113.

Ed Stewart
Miami, Florida



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Dear Editor:

Just how big is square dancing in Southern California? I mean, what about statistics? Do we have a hundred clubs or 500? How many associations are there and what are their boundaries? How many closed clubs? How many open clubs? Then there is the history of square dancing in Southern California and the purposes of the associations.

I'm sure most dancers are interested in such information. How about giving us the low-down on all of this and throw in a few thoughts of your own in line with informing the square dancers what's what in our favorite pastime?

John Buckley
Los Angeles, Calif.

(Ed. Note: These are interesting questions to which we doubt any one person or group knows *all* the answers. Let's hear from some of you readers who know *some* answers. Then we can compile the information).

Dear Editor:

The one decal I had was most jealously guarded until it was decided to use it on the cover of the visitor's book at the Wellington Square Dance Club. Prior to using it in this way, we had lots of ideas, but on the visitor's book it was shown to the best advantage. The new ones you sent were rationed out and the most general use seems to be on cars. I will be waiting to see the reaction when these cars, bearing the decals, arrive at the outdoor Square Dance Barbecue to be held in Otaki in a few weeks' time. At this big event, Square Dancers from all over the North Island will be present and no doubt, the decals will receive much comment. I do think they are a wonderful idea and are exactly the right way of spreading the interest.

Audrey Fitzgerald
Wellington, New Zealand

Dear Editor:

We have finally come home to roost for the winter . . . We had a whole year's leave, traveled 14 months, covering 28,000 miles by car and trailer. Visited any number of square dances and were interested in the development of square and round dancing.

We found the dancers everywhere such friendly folks and thoroughly enjoyed visiting those we could . . . I must now get dances sorted out and make them available in our files. The wealth of material just floors me.

Elsie Bossing
Western Springs, Ill.

SQUARE DANCERS IN ALOHA-LAND

Vera and Ken Klawitter, ardent square dancers from Los Angeles, recently sailed on the Lurline to Hawaii for a vacation. They promptly looked up a square dance, of course, and through Mrs. Alice Kalahui, of the City of Honolulu Music and Recreation Dept., they located a dance at the Army-Navy Y, where only military personnel and guests dance. Vera writes:

"Joseph E. Gascon was the caller. He is formerly from the mainland but has been in Honolulu about 20 years and is considered the Dean of Square Dancing in Hawaii. He and the dancers were friendly and made us feel very welcome . . .

" . . . We went to the Ala Wai Club, an open dance, and they had four sets. Commander Dant of Texas was the caller, and they had a guest caller from Pennsylvania. They would alternate the squares and rounds, walking through the pattern when necessary.

"We also went to the Maluhia Service Club dance where Joe Gascon was caller, and we saw several of the same dancers we had met before. By now we were old friends. We were invited to attend the Hayseed Club dance near Pearl Harbor, which club meets once a week at the Housing Project Clubhouse and dances in the Patio. Some of the members take turns in calling.

"In Honolulu we found that they lean more to the Texas style dancing, that is, they use "thumbs up" hand grip, varsouviana position for promenade, and of course, their do-si-do is what Californians call a do-pas-o. . . . The dancers feel that more of kamaainas (old timers) would square dance if they had more callers to do the teaching.

"To conclude . . . we found all the people of Hawaii most friendly and gracious in every respect."



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CALLER BEFRIENDS KOREAN WAR VICTIM

Capt. Bill Brown, commanding officer of the 934th Signal Battalion in Korea, is also, in his more civilian moments, Caller Bill Brown, who resides in Hollywood, California. During his recent service in Korea, Bill became acquainted with Yung Soon Whang, a 22-year-old Korean girl who had seen her school, where she was an English teacher, her home and all her earthly possessions destroyed by attacking Red planes. Because she knew English and how to operate office machines, Betty, as she was known to her new-found friends, was given a job as clerk-typist with the command office. Her shyness and charm won the admiration and respect of all the G.I.'s with whom she came in contact. Betty remained until troops liberated Seoul, her home, and upon returning there she found that she was one of eight selected to attend American universities on four-year scholarships. She was told, however, that she must have a sponsor. In desperation she contacted Capt. Brown and asked if would act in that capacity. Brown wired his family in Holly-

wood and they immediately agreed to act with him as Betty's sponsors. Men of the 934th Signal Battalion chipped in \$300.00 to help the girl in her new life. Betty is now in this country, at Wagner College, in New York and hopes, when she returns home, to take many of America's customs with her, maybe even a little square dancing!

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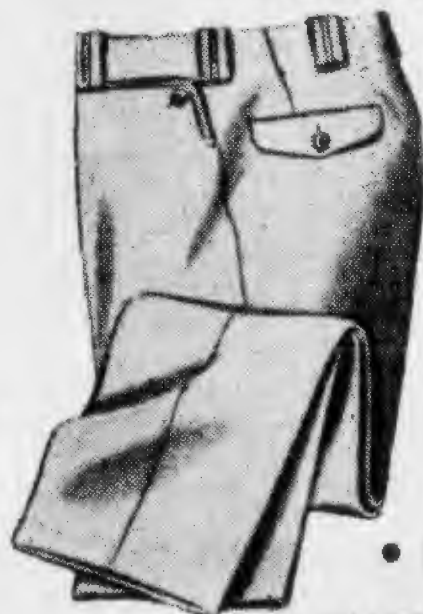
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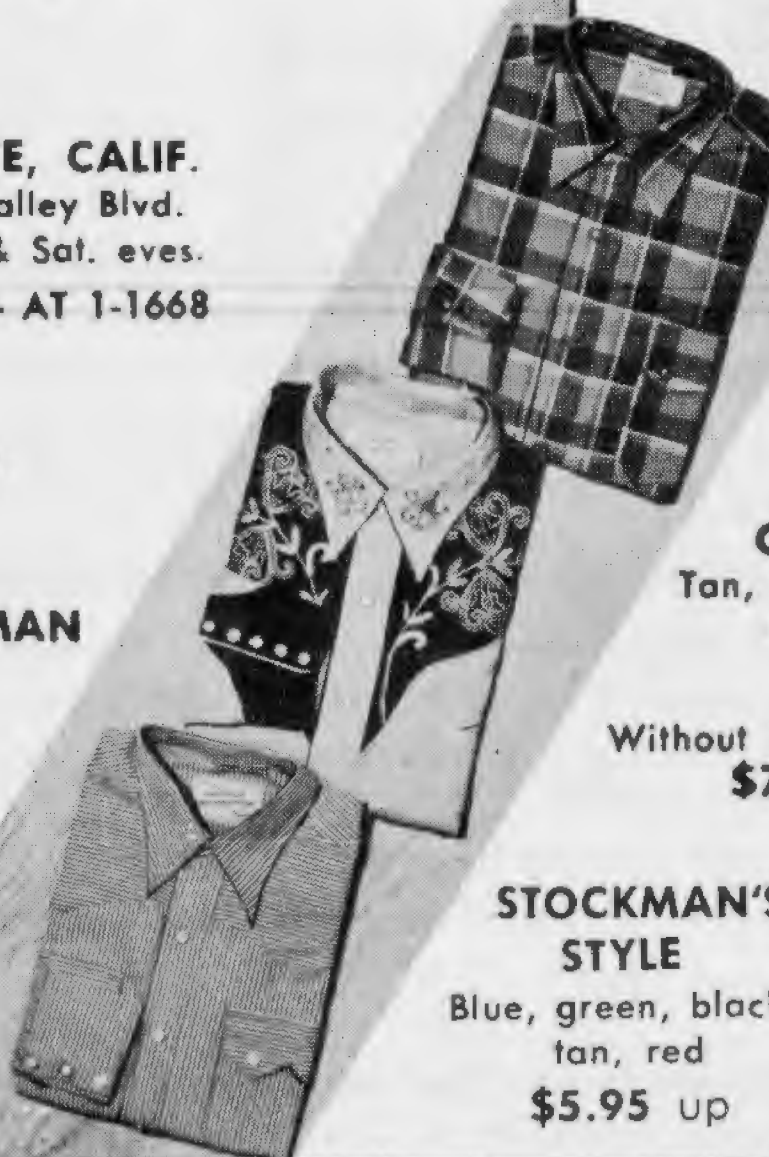
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Jan. 16-Jamboree, Silver Slipper,
Las Vegas, Nev.

Jan. 18-Hi Squares 3rd Annual Festival
Idyllwild Roller Rink near Red Bluff, Cal.

Jan. 23-24-5th Ann. Southern Ariz. Festival
Tucson, Ariz.

Jan. 24-Square Dance Institute,
Phila. YWCA, Philadelphia, Pa.

Jan. 31-4th An. Winter Carnival Jamboree
Municipal Aud., St. Paul, Minn.

Feb. 6-7-6th An. Festival & Fiddler's Jamb.
Phoenix, Ariz.

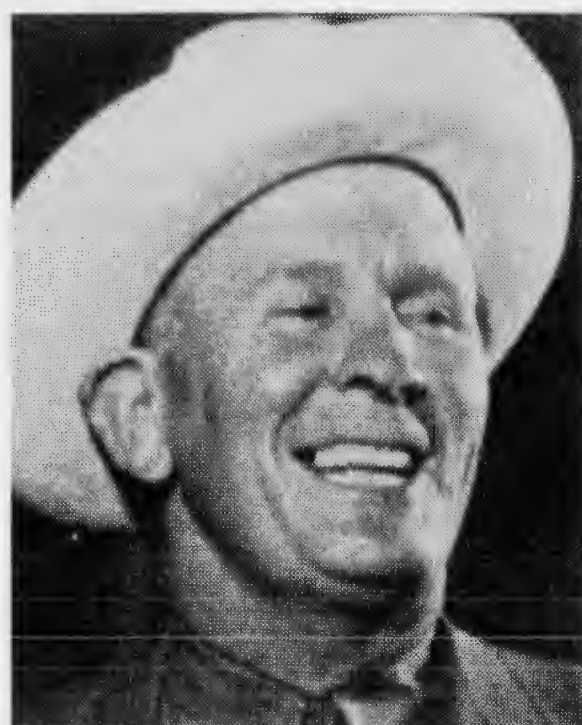
Feb. 15-3rd Dist. A-Square-D Roundup
Vet. Mem. Aud., Culver City, Calif.

Feb. 20-3rd Ann. Rodeo Square Dance
Tucson, Ariz.

Feb. 21-5th Ann. Eb & Ely Jamboree
Univ. of Maryland Armory, Coll. Pk., Md.

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A RECENT survey showed that each copy of "Sets in Order" is "handed down" and read cover to cover by at least five square dancers. As the original subscriber, you may get to read it first if you're lucky — then it passes down the line among your friends before it gets back to you. This is a good idea if you're operating a rental library, but what if you wish to refer to that particular issue in the meantime? See what we mean? On the other hand, maybe you like running a rental library! But why work for nothing? O.K., then! This is what you do—Buy two subscriptions to "Sets in Order." One copy you keep in your own private files and ready reference. The other copy you rent out at say five cents a crack. In this way you not only rake in some dough but you make yourself popular with your friends.

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HAVE YOU MET SUZIE QUE? SEE PAGE 27 . . .



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H A P P Y N E W Y E A R !

SQUARE DANCING — THE UNIFIER

One of the square dancers in the mid-west has thought long and deeply on what square dancing means to him, and has put some of his feeling into the following treatise, which we offer for consideration and reflection:

"My own short experience with square dancing has taught me this—it offers me quite close contact with all of the many heterogeneous groups that go to make up a large city. I have come to know and appreciate many individuals as men and women. I have learned that not all bankers are Scrooges, not all truck drivers dopes, not all corporate officials stuffed shirts, not all lawyers shysters, not all union members lambs being led by false leaders, not all the young unwise, not all the old stodgy. I have learned that they are all men and women rather than the faceless, unknown masses so conveniently tucked into a pigeonhole labeled, "Unknown, Unwanted, Distrusted." I am very proud that square dancing has made it possible for us to invite new and wonderful friends to our home and to accept the fine hospitality of these same friends. A few years ago such intercourse was out of the question because I belonged to a little, segregated group that just did not care to venture beyond its own limits.

"I suppose that I have wasted a lot of words in trying to say what a Minnesota guide expressed very well. A lifetime of guiding those who missed the shots he got them, who noisily scared the game, who insisted on expensive but impractical equipment, allowed him to say, 'We're all people—not ignorant—just ignorant about different things.'

"I think that a little square dancing will tend to make us almost as wise, understanding, and tolerant as this guide—even the Ph.D.'s among us. I am quite typical and I know that square dancing has greatly expanded my knowledge of, and liking for, people (though possibly shrinking my beam). There is no doubt but that this fun has improved me as a man and as an American. So long as it merely remains fun for greater and greater numbers of people, it will be an agent for the good of man and the nation."

DANCERS BRAVE BLIZZARDS REGULARLY

The Dick McGraws and the DeWayne Barkers are square dance couples who live on ranches about 20 miles from Evanston, Wyoming. Twenty miles is, in the Wyoming summer, just a small jump, but in the winter it can be a many-hour trip. Both of these couple attend almost every dance of the Evanston Whirl-A-Ways, according to their president, Jack O'Brien, many times having to ride horses 5 to 7 miles to get to their automobiles. When the snow is too deep for their horses they have even had to ski out to their autos and then back in. On numerous occasions they have spent 5 or 6 hours getting home after a dance. Another couple, the Cloyds from Woodruff, also about 20 miles from Evanston, rarely miss a dance, even when they have to drive through blizzards, often waiting for the snow-plows to come out and open the road for them to get back home. Is there anything else, besides square dancing, that would attract people enough to make them put forth such effort as this?

PHOENIX PLANS SIXTH FESTIVAL

Sponsored by the Valley of the Sun Square Dance Assn., and the Arizona Republic, the 6th Annual Square Dance Festival and Fiddlers' Jamboree will take place in Phoenix on Feb. 6 and 7. Registration will begin Friday, Feb. 6 at 10 A.M. with the start of the Fiddlers' Contest, and from then until past midnite on Saturday dancers will enjoy a round of Phoenix hospitality, with workshops, breakfast session, style show, big dances and after-parties on a non-stop schedule.

SQUARES IN PAKISTAN

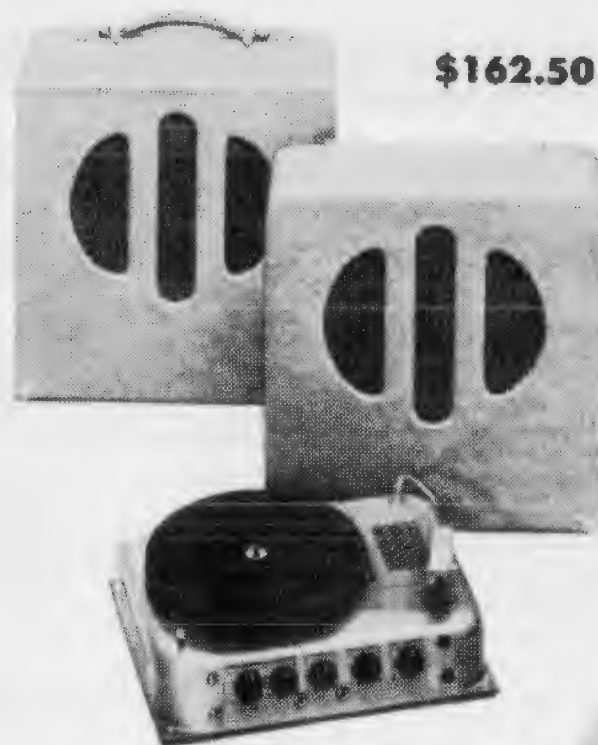
Bill Johnston of Lansdale, Pa., sends us information furnished him by John Gonella of the Pakistan Embassy in Washington, regarding square dancing in Pakistan. During a seven-nation festival of music and dance held at Hotel Metropole, Karachi, Oct. 11, square dancing was very much featured, with the boys in jeans and girls in cotton skirts and blouses. Some 2000 people witnessed the event.

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RANCHOS ROMP

By Terry Golden

Record: Sets in Order #1023—To be released in February.

Ladies center and back to the bar

Gents to the center with a right hand star

Four ladies move to center of set and back to place; four gents star by the right.

"A" All the way 'round on heel and toe

Pass your own and on you go

Turn the next with a do-paso

It's partner left with the left hand 'round

Four gents star past their partners to the next ladies, who are their original corners, and turn them with the left around to start the do-paso with them.

Corner lady with the right hand 'round

Partner left as you come down

Gents turn their new corner lady (their original opposites) by the right and go back to their new partners to turn them by the left again.

And the ladies star across the town

Turn the opposite gent with a full turn around

Ladies drop arms of gents and star by right across the set to turn opposite gents a full turn around by the left forearm.

The gents to the center like allemande thar

Gents back up in a right hand star

Gents star by right in allemande thar, walking backward, while the ladies on their arms walk forward.

A left hand swing and don't be slow

A right and a left and a do-paso

Gents turn one-half turn out of the star, and go R and L, then start a do-paso.

Your partner left and corner right

Your partner left and leave her there

And the four gents star in the middle of the square

After turning partner by left, gents star right in middle of square to start figure again.

Repeat from "A" and continue until gents have partners back.



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676 All the Way Thru Texas/Twinkle,
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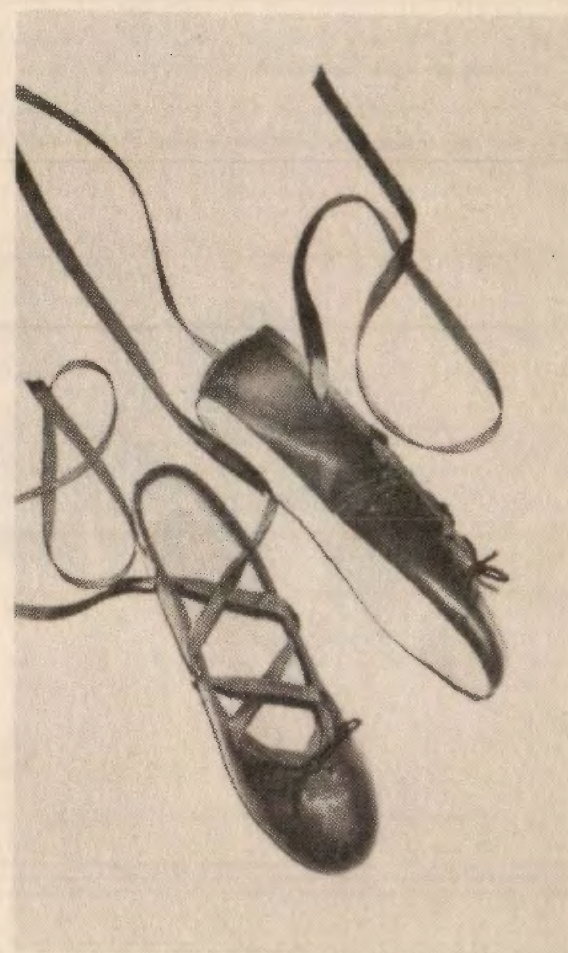
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SIDE BY SIDE

By Bert and Julie Passarello, Long Beach, California

Music: "Side by Side," Columbia 39514—Ken Griffin.

Position: Open, inside elbows hooked. Facing LOD.

Directions for man, lady does counterpart.

Measure

Pattern

- 1-2** **Point forward, back; step, close; step;**
Point L forward, at same time leaning backward. Point L backward and lean forward. One two-step ahead on L.
- 3-4** **Point forward, back; step, close, step;**
Repeat measures 1-2 on R.
- 5-6** **Turn, 2; 3, 4;**
Progress in LOD with 2 full turns away from partner, (M to L, W to R).
- 7-8** **Walk, 2; 3, 4;**
Hook elbows again for 4 walking steps forward in LOD.
- 9-16** Repeat measures 1-8.
- 17-18** **Two-step; point, turn, point;**
Turn to face partner with palms joined, arms extended. One two-step forward in LOD on L; point R foot forward, pivot on L in toward partner to face RLOD and point R in RLOD.
- 19-20** **Two-step; point, turn, point;**
Repeat measures 17-18 on R, moving in RLOD, pointing L and pivoting to face LOD.
- 21-24** Repeat measures 17-20.
- 25-26** **Side, back, side, front; pivot, 2;**
Face partner, take closed position, M's back to center. Fast grapevine to side in LOD: step to side L, behind with R, to side with L, over in front with R. 1 full pivot turn CW in 2 steps (W places R foot between M's feet for pivot).
- 27-28** Repeat measures 25-26.
- 29-30** **Two-step; two-step;**
2 turning two-steps in closed position.
- 31-32** **Walk, 2; 3, 4;**
Hook elbows, walk ahead 4 steps in LOD.
- TAG**
- 1-4** **Twirl; slow; twirl fast and bow;**
W takes 2 slow twirls and 3 fast ones under her R and M's L hands as gent follows with 7 walking steps. End with bow and curtsy.

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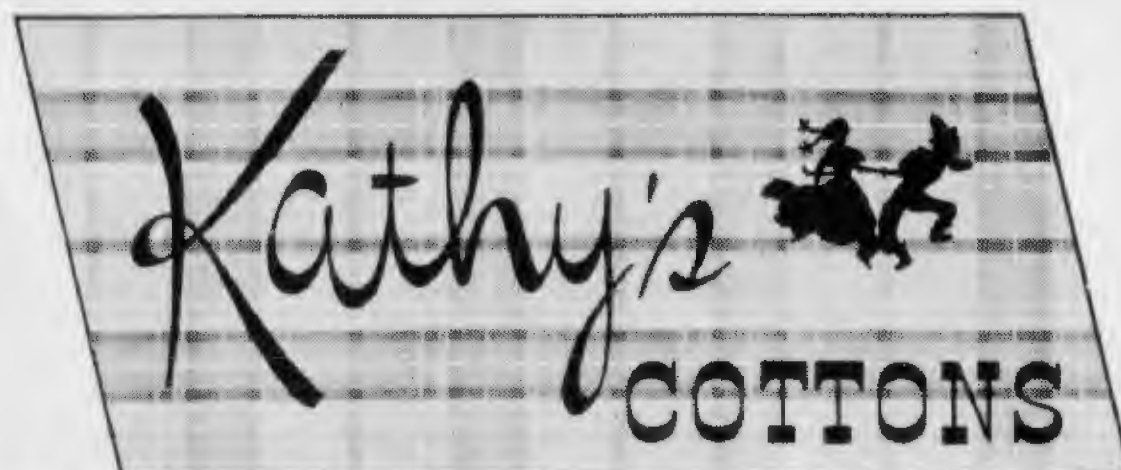
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